THE UNIVERSITY OF ALBERTA

DEPARTMENT OF MUSIC

presents

A GALA CONCERT IN HONOUR OF VIOLET ARCHER

CONVOCATION HALL

February 20, 1978 8:00 p.m.

Violet Balestreri Archer

"Her commitment to music was made early and passionately and never withdrawn."

Born in Montreal in 1913, Violet Archer's early musical education culminated with a Bachelor of Music degree from McGill University (1936), where her major teachers were Douglas Clarke and Claude Champagne. Following this degree, she studied with Béla Bartók in New York City during the summer of 1942. She completed the degree of Master of Music under the direction of Paul Hindemith at Yale University in 1949.

Her interest in all aspects of the musical arts is shown by her varied performance studies and experiences; in addition to her accomplished ability as a pianist and organist, she has studied the clarinet, strings (at the Juilliard School), brass, and percussion.

She has held a number of distinguished teaching positions, including McGill University, North Texas State (where she was composer-in-residence), and the University of Oklahoma. Since 1962, she has been professor and chairman of theory and composition at the University of Alberta.

Violet Archer has received numerous honours and awards. She has held a Canada Council Senior Fellowship (1958-59). In 1968, she received the Yale Alumni Citation for Distinguished Service in Music, and in 1971, McGill University recognized her contribution to musical life in Canada by awarding her an honorary doctorate. Early in 1978, she received the silver medal commemorating the Silver Jubilee of the Reign of Her Majesty Queen Elizabeth II.

Her dedication and high artistic standards have been an inspiration for students and colleagues alike. To quote *Contemporary Canadian Composers*, "Industry, discipline, and determination—galvanized but not governed by an Italiante intensity—have made Violet Archer a particular and abiding force among Canadian composers."

PROGRAM

Introductory Address by Dr. Henry Kreisel, University Professor

Sonata for Viola, Violoncello, and Piano (1976) ..... Violet Archer

(First Performance)

Andante con moto espressivo
Larghetto piacevole
Largo maestoso; Allegro con brio

Carolyn Kenneson, Viola, Claude Kenneson, Violoncello, Janet Scott, Piano

The work explores the wide range of the strings as well as of the piano. The first movement is expressive and somewhat moody, and perhaps reflects a certain romantic influence. This is followed by a lightly textured and rather whimsical second movement, and the work closes with a brisk and joyous concert fugue prefaced by a majestic introduction.

The sonata is dedicated to Carolyn Kenneson, violist of the Esterhazy String Quartet. It was commissioned by Claude Kenneson to commemorate twenty-five years of chamber music performances by the Kennesons.

BRIEF INTERMISSION

Cantata, The Bell (1949) ..... Violet Archer

I. The whole frame of the world is the Theatre
II. The Bell doth toll for him that thinks it doth
III. The dead hear not the Thunder
IV. God is still where he was before the world was made

The University of Alberta Concert Choir with Orchestra, Larry Cook, conductor

THE BELL

Text from the *Sermons* and *Devotions* by John Donne.

I

The whole frame of the world is the Theatre, and every creature the stage, the medium, the glass, in which we may see God.

There is not so poor a creature but may be thy glass to see God in.

The greatest flat glass that can be made, cannot represent anything greater than it is.

All things that are, are equally removed from being nothing; and what so ever hath any being, is by that very being, a glass in which we see God, who is the root, and the fountain of all being.

The whole frame of nature is the Theatre, the whole Volume of Creatures is the glass, and the light of nature, reason, is our light.

II

The Bell doth toll for him that thinks it doth; and though it intermit again, yet from that minute, he is united to God.

Who casts not up his Eye to the Sun when it rises? Who bends not his ear to any bell? Who can remove it from that bell, which is a passing piece of himself out of this world?

No man is an island, entire of itself; Every man is a piece of the Continent, a part of the main; if a Clod be washed away by the sea, Europe is the less, as well as if a Promontory were, as well as if a Manor of thy friends or of thine own were; Any man's death diminishes me, because I am involved in Mankind; and therefore never send to know for whom the bell tolls; it tolls for thee.

III

The dead hear not the Thunder, nor feel they an Earthquake. Yet there is a voice which the dead shall hear, The power of this voice is exalted in that it is said to be the voice of the Archangel.

The Archangel shall re-infuse their several souls into their bodies and so they shall hear that voice.

Surgite mortui,
Arise ye that were dead
And they shall arise.

IV

God is still where he was before the world was made. And in that place, where there are more Suns than there are Stars in the Firmament, And more light in another Sun;
The Son of righteousness
The Son of glory
The Son of God,
Then in all of them, that illustration, that emanation, that effusion of beams of glory, in those eternal, in those uncreated heavens,
Shall we see God.

THE UNIVERSITY OF ALBERTA CONCERT CHOIR

Soprano I
Cheryl Charuk
Christine Clark
Crystal Fleuty
Suzanne de Grandpré
Elvira McInerney
LaRee Mohr
Cathy Patterson
Valerie Squair
Ming-Yee Tam
Merrill Tanner
Margaret Ann Wallwork
Kim Wolff

Soprano II
Susan Bottern
Deborah Butler
Deborah Beckman
Kathleen Biersdorff
Annette Busenius
Angela Cheng
Elaine Dobson
Sarah Hambleton
Jane Hutchinson
Bina John
Janie Perman
Charlotte Rekken
Helen Savaryn
Tami Shandro
Barbara Wells

Alto I
Lillian Buckler
Kathryn Digby
Beverly Goring
Bev Guebert
Lois Halls
Julie Ann Kennedy
Janice McDonald
Joan E. Miller
Nancy Millions
Hyu Yin Quek
Meijane Quong
Judy Rogers
Helve Sastok
Renita Sinn
Heather Walker
Betty Wallace
Alice Weitzel

Alto II
Eileen Armstrong
Carol Derk
Maureen Fedun
Jo-Ann Forsythe
Lee Fraser
Edie Kutchen
Jean Matheson
Jan McCrostie
Sabina Posadziejewski
Doreen Watt
Annie Yih

Tenor I
Bryan Butler
James Christensen
Greg Fedor
David Garfinkle
Stephen Heatley
Tim Mallandaine
Bruce R. Moltzan
G. Michael Perman
Hugh Semple

Tenor II
Larry Grudzinski
Brad Hiron
Ed Mortimer
Richard Patching
Reiner Piehl

Baritone
Philip Chan
William Christensen
Cameron MacLean
Wolfgang Kuraitis
Kenneth Kwan
Clarke MacIntosh
Joedy Missal
Greg Mohr
Kevin Nelson
Michael Rose
Dominique Roy
Scott Stacey
Stanley Tong
Roy Townend
Paul Young

Bass
Peter Clark
Brian Kathol
John Krysa
A. Ian Macdonald
David Oyen
John Shandro
Gordon Sombrowski
Allen Supynuk
John Zuidhof

THE ORCHESTRA

Violin I
Broderyck Olson, Concertmaster*
Gilbert Hill
Hong Yul Kim**
Robert Miskey
Kathie Adams Pearson**
Thomas Rolston*
Marlin Wolfe
Yoko Wong**

Violin II
Nancy Bias
Yasuko Eastman** Principal
Ingrid Grinke
Harry Hill**
Robert Hryciw**
Cathy Hudson
Jerry Ozipko**
Priscilla Porcheron

Viola
Nicholas Pulos, Principal**
Andrew Bacon
Neil Hughes**
Elizabeth Morris
Donna Robertson**
Ewan Verchomin**

Violoncello
Joanne Ludbrook, Principal
Rebecca Denson
Barbara Fraser**
Fiona Hanley
Walter Meyer

Double Bass
Marjorie Montjoy, Principal*
Martin Arnold
Patricia Brine**
Ion Tsetel**

Flute
Joan Pecover**
Alan Clarke*

Oboe
Perry Bauman*
Hiromi Takahashi

Clarinet
Ernest Dalwood*
John Mahon*

Bassoon
Brian Berkowitz
Douglas Jahns

Horn
Gerald Onciul**
Margaret Bunkall

Trumpet
Fordyce Pier*
Alvin Lowrey*

Trombone
Malcolm Forsyth*
Chris Taylor
John Thompson

Timpani
John McCormick

**The Department of Music is grateful for the generous assistance of guest musicians in the orchestra for *The Bell.*

*Department of Music faculty member.